

Spring 3-8-1997

Eugene Albulescu, piano

Lehigh University Music Department

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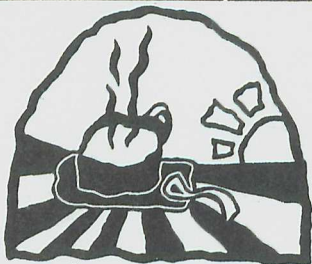
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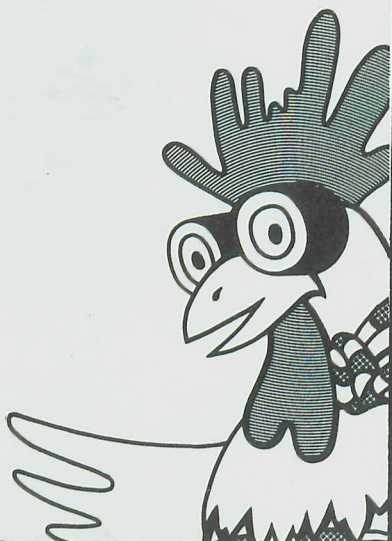
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Program

Sonata in A, D 959

Franz Schubert

Allegro

(1797-1828)

Andantino

Scherzo: Allegro Vivace

Rondo: Allegretto

"Andante Favori" (WoO 57)

Ludwig van Beethoven

(1770-1827)

Intermission

Carnaval, Op. 9

Robert Schumann

Préambule

(1810-1856)

Pierrot

Arlequin

Valse Noble

Eusebius

Florestan

Coquette

Replique

Papillons

A.S.C.H. - S.C.H.A. (Lettres dansantes)

Chiarina

Chopin

Estrella

Reconnaissance

Pantalon et Colombine

Valse allemande

Paganini

Aveu

Promenade

Pause

Marche des "Davidsbündler" contre les Philistins

Eugene Albulescu, piano

Notes

Schubert: Sonata in A, D 959

The theme underlying this concert is that of lengthy compositions. Ever since Beethoven expanded the public's attention span, challenging us to grasp larger structures of epic proportions, other composers responded in one way or another to the trend. Moreover, Beethoven's fascination with integrating formal design, thematic and harmonic content, as well as emotion into a larger, more complex art form, hovered over all musical styles thereafter. Composers either emulated Beethoven's overarching large-scale, sonata form structures (usually based on short motifs, later developed and transformed), or staunchly opposed them, taking their own compositions in other directions.

The recital today follows this theme. First, a large, Beethoven inspired Sonata. Schubert's approach to themes is clearly one that has Beethoven at the back of his mind. The initial theme, structured from a short two-note motif, reminds us of other Beethoven treasures where the primary themes of the first subject have similar short motifs (e.g. Fifth Symphony, Piano Sonatas Op. 2 No. 1, Op. 7, Op. 81a, and Op. 106, to name a few). However, by the second movement, Schubert's own idiomatic, vocally conceived long themes, appear. It is as if the pressure of living up to the Beethoven standard eases, and Schubert's own genius surfaces. After a playful scherzo, we are treated to a final movement which embodies Schubert's habit of taking very long vocally conceived themes through various harmonic landscapes.

Although this sonata is obviously a large-scale work, commonly called his "Big A-Major Sonata" (though that is usually said to differentiate it from his "Small A-Major Sonata"), many in the "authentic" instruments and practices camp are uncertain that the piece should be as weighty as it is usually played, and I agree with them. However, its length, as well as the length of Schubert's other large-scale works, such as the B \flat -Major Piano Sonata, and his E \flat -Major Piano Trio (later shortened due to public pressure!), all point to the fact that Schubert took Beethoven's expanded large-scale designs (and of particular importance to today's program, he also took Beethoven's expanded sonata form), as his starting point, emulating Beethoven's increasing fascination with length (although not always matching Beethoven's genial control of proportions within these large forms).

Beethoven: "Andante Favori" (WoO 57)

Following such a large work, one of the sources of Beethoven's fascination with length should be very appropriate. The "Andante Favori" was to have been the slow movement of the "Waldstein" Sonata. Beethoven was in a transitional period, which was to become what historians labeled as his "middle" period. It was a unique period, for here, Beethoven seemed willing to take advice from his supporters and friends. At a private gathering he is reputed to have played his new "Waldstein" Sonata and, convinced by critics that it was too long, to have agreed to replace the slow movement with an entirely new composition. The previous slow movement remained a piece very dear to him, (he would

compose a new work rather than chopping his precious Andante!), a piece which he would play for personal enjoyment and for his admirers - his "Andante Favori." It is a very delicate work, where the predominant "andante" feeling (a pondering stroll) is sustained throughout the piece.

According to the biographies of Thayer and Schindler, Beethoven was persuaded to attend a similar gathering with Prince Lobkowitz to discuss possible changes to his opera *Leonora* (which had initially flopped, but was later resurrected under the new name of *Fidelio*). By this time he had become more reluctant to follow the suggestions of his supporters, even though he was aware that the opera had failed in many ways. He finally stormed out in protest. Later that evening, his friend Ferdinand Ries started entertaining the guests by playing Beethoven's "Andante Favori" (as well as his memory allowed him), caricaturing the idiosyncratic way in which Beethoven interpreted the work. Beethoven just happened to re-enter the room and was furious. According to Schindler he never played the Andante again (and perhaps this is why it remained as WoO - Work without Opus). It deserves more performances in recitals, as it is a unique one-movement work, albeit a rather lengthy slow movement. It should be added that Beethoven's definition of "lengthy" was much expanded thereafter. If his critics thought the Andante was too long (my interpretation usually takes about 8-9 minutes), one wonders what they would have said of his *Hammerklavier* slow movement which averages at about 20 minutes!

Schumann: *Carnaval*, Op. 9

Living in the next few decades after Beethoven's death, Schumann had the dilemma of many composers, of how to live up to the Beethoven ideal. Beethoven's output demanded that every work had to be a revolutionary and unique work, a standard not easy to match. The immediate problem was that Beethoven transformed the large-scale forms from mere techniques to an art form. Indeed his sonata form had undergone a process of symmetrical and architectonic scrutiny not seen in composers before him. Such a perfection was attained that most composers felt they had nowhere to go. Schumann, like Schubert, was one of these composers, and while Schubert did struggle with trying either to emulate or parallel Beethoven's large-scale approach, Schumann was even less successful at that. His sonata designs fall well short of being interesting, and his direction changed dramatically, when in an attempt to be as far away as possible from the large architectural constructions of Beethoven, Schumann took the route of a cyclical form, marked by small pieces forming a mosaic of different music, having a common thread.

Carnaval is one of the cycles Schumann composed, signalling an important departure from Beethoven's obsession with form. In contrast, this work is literally a carnival of themes, people, music, letters, feelings, not formally constructed into a whole, but rather allowed to singularly evoke different feelings. The result is a work which despite its romantic free-spirited form, ironically achieves a unity which Schumann found harder to attain in his non-cyclical works.

This *Carnaval* is based on four letters - the only letters in Schumann's name which were able to be set in music: S.C.H.A. Though not a conventional variation form, the work does subject these four notes to every type of permutation. The characters of the *Commedia dell' Arte* frequently met at a carnival, are there. Also there are Chopin, Clara Wieck (his future wife), Paganini, and other contemporary figures, including Schumann himself. He regarded himself as wearing the masks of two characters (Florestan and Eusebius). He viewed the different traits of his personality as stemming from one or the other character, an almost schizophrenic mania which did not go away after *Carnaval*, but stayed with Schumann throughout his compositional output.

Overall, this piece remains a highly entertaining but deep insight into Schumann's psyche, allowing us to connect directly with Schumann's carnival of thoughts, people, impressions and feelings. Although *Carnaval* itself is a lengthy work, the individual pieces are all short, making the cycle a good contrast to the larger structured Schubert which started this recital.

E. A. - February 1998

Eugene Albulescu

Award-winning pianist Eugene Albulescu has been acclaimed around the world for his passionate playing, combined with a charismatic and powerful ability to communicate musical emotions at a profound level. Winner of the International Grand Prix du Liszt for his debut CD, he is also one of the youngest pianists to hold the historical prize, joining legendary recipients such as Arrau, Horowitz, Bolet and Brendel.

Albulescu has received accolades from critics wherever he has played, including major dailies such as the Washington Post, which praised him for his "intensity, knowledge and technique". He has already performed and recorded on four continents, as well as being a founding member of the highly acclaimed New Zealand chamber group, the Turnovsky Trio. Albulescu gave his New York debut in 1996 with a unique solo recital at Bargemusic, when his landmark interpretation of Beethoven's *Hammerklavier* Sonata was honored by National Public Radio station WNYC with a live broadcast.

A native of Romania, Albulescu attended the George Enescu Music School in Bucharest, and emigrated to New Zealand with his family in 1984 to escape Romania's Communist regime. At 16 he was the youngest competitor and winner of Television New Zealand's Young Musicians Competition. Albulescu completed his musical training with Edward Auer at Indiana University where, at 19, he was the youngest person ever to hold an Assistant Instructorship.

Recording exclusively for ODE/BMG and performing regularly in the USA and abroad, Eugene Albulescu is currently on the music faculty at Lehigh University, where he is the Weinstock Artist in Residence.

Mr. Albulescu will give two masterclasses in Baker Hall: on Tuesday, April 7 from 4-6 pm for Lehigh University students and on Tuesday, April 28 from 4-6 for students pianists from the across the region.

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